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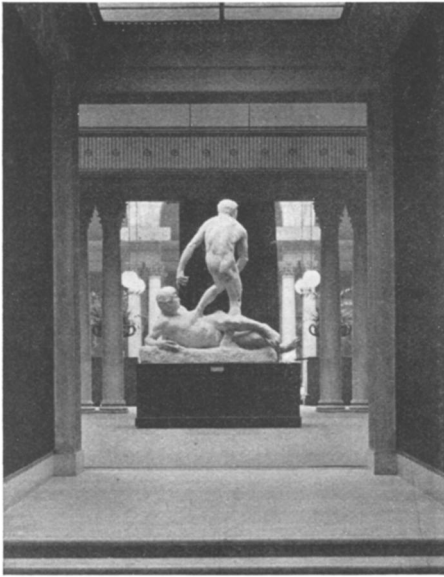
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THROUGH A GALLERY PORTAL

THE OUTLOOK FOR ART EDUCATION IN THE SCHOOLS

AT the Chicago meeting of the National Council of Education of the National Education Association on February 25, a period was set aside for the consideration of art in its several aspects as a subject in general education. After the presentation of the topic the chairman of the meeting was empowered to appoint a national committee to study and report. The National Council, through a similar committee appointed some seven years ago, has done a great work in the development of education in health in the schools of the United States, and there is ground for the belief that the results of the newly authorized committee may have a similar significance.

While the contentions advanced in the outlines of the two addresses made at the

meeting should not be entirely new to readers of the BULLETIN, it has seemed desirable to publish them here, since the case of art education will in all probability rest upon a credo not widely different from the one which these suggest. The subject "Art as an essential in general education" was treated by Mr. Eggers of the Art Institute as follows:

- 1 Beauty is visual comfort.
- 2 Art is production of any kind which recognizes the possible achievement of beauty. The ground for giving special attention to visual comfort is that the eye as a rule cannot choose but see.
- 3 Production is conduct objectified; its consequences are immediate and tangible.
- 4 Production without art is not in the last analysis wholly ethical conduct; it gives less than full measure for value received.
- 5 Comfort is essential to efficiency, and visual comfort is no exception.
- 6 Visual comfort is no more exclusively the concern of the expert—the artist—than is any other form of comfort the exclusive concern of the engineer. Visual comfort is everybody's business, because the problems which involve it, like those involving comfort in general, are constant, intimate, and personal as well as supreme and general.
- 7 The individual (the consumer) has the opportunity at every turn of being creative. He may be creative not merely in making but in selecting. Besides this his selection ultimately influences production. Having less than a constantly creative attitude is to miss some of the essential values of life. To form the non-creative habit is to begin dodging issues.

8 The creative habit and its result, the development of the art impulse, adds pleasure and value in life, not merely for the one who accepts the result of production but for the one who produces.

9 Organization and not material determines the production of beauty. Art is not the result of elaboration but of judgment. It oftenest takes the form of material economy because simplicity and directness are in themselves esthetic qualities. Art is less a matter of information than of skill in adjustment.

10 Paintings and sculpture are not the goal of the art impulse. This goal is the achievement of the maximum of visual comfort in all things, and paintings and sculpture, the ultimate and peculiar manifestations of art, may be means to this end. They are not to be confused with the end itself.

11 To cultivate the creative habit with its recognition of a possible ideal in every set of conditions, and thus to achieve a sane understanding of the place of beauty in all production past and present, is to produce a tonic which should energize anew the whole educational fabric.

Mr. Eggers also discussed "Art education an essential in American industry" from an outline based upon a formulation by George C. Nimmons, architect:

1 Art is a national industrial asset. Our chief commercial rivals are all in advance of us in this and are even now actively striving to increase their lead.

2 In individual business the possibility of great supremacy—in the use of scientific devices, in efficiency in production, in economy in materials, in the



STUDY OF TWO ANGELS—BY EDWARD BURNE-JONES
FROM THE COLLECTION OF CHARLES ELIOT
NORTON, 1912

development of profitable by-products—no longer exists. Beauty in design remains practically the only possible means of achieving an individual triumph.

3 In the social-industrial problem art plays an important part. The labor turnover is the most serious "leak" in the industrial system. Of the measures tending to stabilize labor, none is of greater weight than that of adequate housing. At the very heart of this lies the esthetic appeal—one of the most potent resources. In more ways than



A GRADUATION GOWN OF THE EARLY EIGHTIES—FROM THE ART INSTITUTE COSTUME COLLECTION

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one is the remark of William Morris freighted with truth: "Art is the expression by man of his pleasure in labor."

Mr. Sargent of the University of Chicago took for his subject "Drawing is an essential part of general education," and developed it according to the following plan:

- 1 Drawing is a language.
- 2 A language is more than a means of making thought known; it is a means of developing and shaping thought, as well as an instrument for expressing it.

- 3 Drawing differs from verbal language in some essential points. It expresses thought by means of a vocabulary quite different from that which verbal language uses. Consequently it shapes and develops thought in ways correspondingly different. It makes possible another approach to many subjects and gives another point of view, and added experience.

- 4 The kind of thinking and experience which drawing develops is of significant value, whatever one's occupation may be. It makes its own special contribution to the study of science, history, geography, and other subjects.

- 5 Drawing is the language of form and therefore is particularly the language of constructive work, and provides the means of working out problems of construction before they are undertaken in actual material.

- 6 A knowledge of drawing provides also an introduction to a wide range of the fine arts, in the same way that language provides an introduction to literature.

- 7 The value of drawing as an aid to thinking is no more dependent upon the

possession of special artistic talent, than is the value of language or arithmetic upon the possession of special literary or mathematical talent.

- 8 Where special talent in drawing does appear it should be discovered, and its particular tendency, whether towards use in constructive work or industrial design or the so-called fine arts, should be cultivated as a social asset.

COMING EXHIBITIONS

APRIL exhibitions were reported in last month's BULLETIN: Paintings by Gari Melchers, Robert Henri, Boris Anisfeld, and a group of Canadian painters; American etchings and block prints under the management of the Chicago Society of Etchers. This group of exhibitions will be open from April 4 to May 1, inclusive.

On April 15 the Thirty-second Annual Chicago Architectural Exhibition, under the direction of the Chicago Architectural Club, the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Art Institute, will open with a reception. The exhibits will be shown in galleries 25, 26, 27, and 29. On account of the war and the embargo on all non-essential building, the architects have less work to show than usual; but the committee hopes to secure drawings and plans of all the best work executed by representative American architects within the last five years, whether it has been exhibited before or not. Building is already being resumed, there is a growing desire in many parts of the country to put "city beautiful" plans into actual operation, an absorbing interest in war